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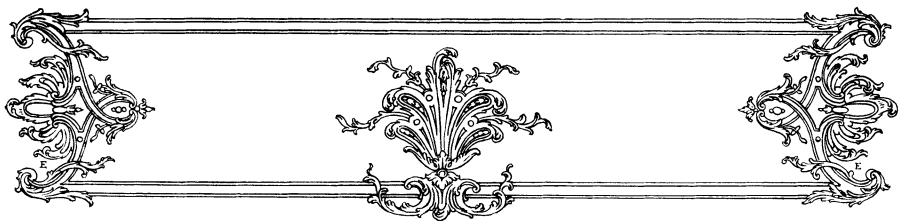
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NOTES

MEMBERSHIP—At the meeting of the Board of Trustees held June 16th, Robert E. Tod was elected a Fellow of the Museum in Perpetuity, in succession to the late Benefactor, John Stewart Kennedy. The following members, also, besides 60 annual members, were elected:

FELLOWSHIP MEMBERS

HIRAM BURLINGHAM
HOWARD PARDEE
WILLARD D. STRAIGHT
MRS. ROBERT E. WESTCOTT

SUSTAINING MEMBERS

GEORGE R. FEARING
W. A. GRAMER
IRVING LEHMAN
R. K. SMITH
HENRY SCHWARZWALDER
C. STILLMAN
OSWALD W. UHL
L. A. VAN PRAAG

A NEW CATALOGUE OF SCULPTURE.—The Museum has just published a catalogue of the Romanesque, Gothic, and Renaissance sculpture in its collections exclusive of the purely decorative, the work of Joseph Breck, Assistant Curator in the Department of Decorative Arts. The entries include not only the Museum's own property, acquired by gift or purchase, but also the Gothic sculptures of the Georges Hoentschel Collection, lent by the late J. Pierpont Morgan in 1907.

Perhaps the most interesting fact which is brought out by the volume is the rapid

growth which the Museum has made in the department of European sculpture, almost all of the objects catalogued, numbering three hundred and thirty-two pieces, having been acquired by gift, loan, or purchase since 1908. Thanks to Mr. Morgan's generous loan and the permission to publish it in this catalogue, the French section of the department is seen to be quite amply represented, and so are the German and Flemish sections. While this is not so true of the English and Spanish schools, enough is given to enable the student to gain an idea of the essential qualities of the work of these countries.

The system of classification followed in the catalogue for each country, Italy, Spain, France, England, Flanders, Holland, and Germany, is by schools under the periods Romanesque, Gothic, and Renaissance. An index of sculptors, one of sculpture according to material, and a third of subjects and persons referred to, add to the usefulness and completeness of the book.

The volume is an octavo of xix, 272 pages and contains 81 illustrations of the more important or representative pieces of sculpture. It may be obtained at the catalogue stalls or upon application to the Secretary.¹

A CHANGE IN THE LAZARUS SCHOLARSHIP.—The Jacob H. Lazarus Traveling Scholarship for the Study of Mural Paint-

¹ Price, \$1.50 (boards); \$1.00 (paper).

ing, which was established in 1892 by Mrs. Amelia B. Lazarus and Miss Emilie Lazarus, was originally to be awarded to a student in the Museum Schools. Since their discontinuance, the scholarship has been open to all students of art and has been administered by a committee of artists in coöperation with the Trustees of the Museum. George W. Breck, himself the first winner of the scholarship, was chairman of this committee in 1911 when, as a result of examinations conducted at the National Academy of Design, Frederick C. Stahr, of Stapleton, S. I., was appointed the sixth Lazarus Scholar. By arrangement with the American Academy at Rome, he shares the privileges of that academy. A further change in the administration of this scholarship has come about through the Trustees' acceptance of the generous offer of the American Academy to hold the examinations for the candidates for the Lazarus Scholarship, and to recognize this scholar as a Fellow of the Academy.

EARLY AMERICAN SILVER — Judge A. T. Clearwater has recently added a number of interesting pieces to his large collection of early American silver, which is now exhibited in the Museum as a loan. Among the pieces is an alms basin made by Samuel Minott, a noted silversmith of Boston, who was born at Concord, Massachusetts, in 1732, and died at Boston in 1803. He is thought to have been an apprentice of Edward Winslow, as in the accounts of Winslow's executors is a receipt from Minott for three goldsmith's tools. The basin is $13\frac{3}{8}$ inches in diameter, perfectly plain, with a shallow depression slightly domed in the center, and with a flat rim. It is inscribed in the florid script of the period: The Gift of the Hon^{ble} Thomas Hancock, Esquire, to the Church in Brattle Street, Boston, 1764, and is decorated with the Hancock Arms and with a winged cherub's head in a cartouche of palm branches. It weighs 24 ounces, 5 pennyweights, and is marked Minott in script in a rectangle. Thomas Hancock, the donor, was the uncle of John Hancock, signer of the Declaration of Independence.

A coffee pot shows the skill of Pygan Adams, a celebrated silversmith of New London, Connecticut, who was born there in 1712 and died in 1776. The coffee pot is $10\frac{1}{4}$ inches high, $4\frac{7}{8}$ inches at the base, of conical shape, with a plain body, weighing 34 ounces, 10 pennyweights, and is marked on the bottom P+A, crowned in a square, and to the right of the handle, P+A twice. This coffee pot is believed to be part of the loot taken from New London at the time of the capture and burning of that place by the British forces during the war of the American Revolution. It was bought in London by the Crichton Brothers and sent to their New York agents, of whom Judge Clearwater secured it.

A communion flagon is by Rufus and Henry Farnam, who individually and as partners were silversmiths in Boston late in the eighteenth and early in the nineteenth century. They are believed to have served their apprenticeship with Joseph Carpenter of Norwich, Connecticut, 1747-1804. The flagon is $16\frac{1}{2}$ inches high, weighs 46 ounces, is ewer-shaped with a lid and double strap handles with shell-shaped sockets. Marked R. & H. Farnam, in a rectangle.

A beaker, made by George Hanners, a noted silversmith of Boston, 1696-1740, is six inches in height, with a diameter of $4\frac{1}{4}$ inches, plain body with flaring top, marked G. Hanners, in a rectangle.

A beautiful bowl with flattened sides, $4\frac{1}{2}$ inches high with an extreme width of five inches, has a handsomely chased band at the top and bottom and a crest of a lion's head between palm branches on either side. Mark T+T with a crown above, twice. This was made by one of the unidentified early American silversmiths, details of whose life and work are greatly desired.

A porringer represents the work of John Cony, Boston, 1655-1722, with geometric handle, $5\frac{1}{2}$ inches in diameter, $2\frac{3}{8}$ inches in depth, weighing 8 ounces, 17 pwts. Inscribed ^{A.} I. A. in rude block letters, marked I. C. in cartouche, on the back of the handle. Cony engraved the first paper money for the Colonies and was one of the most

famous of the New England silversmiths. A beautifully made and well-known teapot by him engraved with the arms of the Perkins family has been exhibited in the Museum for the past two years, also as a loan from Judge Clearwater.

By Joseph Edwards, Boston 1707-1771, is a beaker inscribed: The Gift of Deacon Joseph Stockbridge to the Church of Christ in Hanover, 1768. Edwards was one of those prominent silversmiths whose activities were not confined to working in silver. He held town office from 1746 to 1752. He was Second Sergeant of the Artillery Company in 1742, an Ensign in 1754, and in the Provincial Militia he attained the rank of Captain.

Another silversmith of eventful life was Joseph Loring, born in Hull in 1743, died in Boston in 1815. He also belonged to the Artillery Company, and when First Lieutenant of Artillery was made a prisoner on Long Island and held as such for nine months. A remarkable cup by him is plain, oviform, with reeded edge and high cover with vase-shaped finial and two square handles. It is $12\frac{1}{2}$ inches high and weighs 24 ounces. Inscribed in a chased cartouche: Property of Brattle Street Church, Boston. The cup is a fine specimen of the silversmith's art of the period.

A beaker with reeded base by Michael Rouse of Boston, born in 1687, is inscribed: This belongs to Ye Church of Christ in Truro, in rude characters. There is no record of Rouse after 1711. The mark is M+R in a small rectangle.

A fine box by Samuel Burrill is handsomely engraved with a coat of arms and a crest in medallion. Burrill was born in Boston in 1733.

Two cups by Joseph Foster have oviform bodies, ribbed lips, domed covers, with acorn finials, tall cylindrical stems, and moulded bases. Inscribed in a chased cartouche: Property of Brattle Street Church, Boston. They are $9\frac{3}{4}$ inches high. Foster was a well-known maker of church silver in Boston.

Jonathan Otis, a skilled craftsman whose home was Newport, Rhode Island, until its occupation by the British in 1776 and then

Middletown, Connecticut, made the pitcher with a scroll handle and a spout, inscribed on the bottom D+A in rude block letters and marked Otis in a rectangle.

Two toddy ladles show the workmanship of Joel Sayre, a noted New York silversmith who was born in Southampton, Long Island, in 1778, and who died in 1818. These ladles are $9\frac{3}{4}$ inches in length and handsomely chased. They bear the initials I. M. K. and formerly belonged to Colonel Israel M. Keith of the Continental Army. They are marked I. Sayre in a shaped rectangle.

A taper box with embossed bands at the base and top, plain body, embossed handle, and detachable top is of peculiar interest because taper boxes by American silversmiths are rare. This one is marked D in script in a circle on the bottom, and is by some unidentified American silversmith.

In addition to these pieces Judge Clearwater has lent to the Museum several communion chalices from his collection of church silver.

THE LELAND RESOLUTIONS — In The International Studio for May was printed an article on the Leland Resolutions, written by William Aspenwall Bradley, from which the following paragraphs are quoted:

"Recently was presented to Mr. Francis L. Leland, of New York, by the Trustees of The Metropolitan Museum of Art in that city, a set of resolutions acknowledging his gift to the institution of twelve hundred shares of the capital stock of the New York County National Bank, and declaring him a benefactor of the Museum. The result is a notable achievement in one of the most neglected of the so-called minor arts — that of illumination.

"It is the work of Mr. Thomas Maitland Cleland, an artist whose taste as a designer of typographic ornament has long made his name familiar to critics and connoisseurs of fine printing. He is a close student of the French and Italian Renaissance, and in the present instance it is from the earliest and purest period of the former, as exemplified by the splendid sixteenth-century choir screen of Limoges Cathedral, that, to accord with the spirit

of the French Old Style type employed in the text of the Resolutions, he has derived the graceful forms and fantastic motives of his elaborate gold-illuminated border enclosing the letter-press.

"The architectural treatment of foliage, with urns, lanterns, volutes, and pedestals, is here varied in the usual manner by the introduction of ribbons, pendants, horns of plenty, and trophies of artists' implements, as well as Cupids, dolphins, emblematic birds, and grotesquemasks of fauns and satyrs. But these conventional elements are combined with unusual skill, and the drawing is at once refined and spirited.

"Interest, however, centers less in the design itself than in its novel execution. This is in the style known as 'brown-gold chiaroscuro,' and was much used by the Italian illuminators of the Renaissance in making frames for their miniatures. The Croatian, Giulio Clovio, who worked at Rome during the first half of the sixteenth century, is the representative artist of the school, and the New York Public Library possesses an admirable example of his work and of that of his pupils, in the Towneley Lectionary described by J. W. Bradley in his book about Clovio. It contains six full-page miniatures, each of which is surrounded by a broad gold frame, so modeled in the flat as to give the appearance of full relief. Analysis of these aided him in producing what is probably the first piece of genuine brown-gilt illumination of exquisite texture in all its details, for nearly four centuries.

"In addition to the border, there is a superb initial R. which begins the word Resolved, at the opening of the second paragraph. It stands in actual raised relief on a blue ground wrought with delicate arabesques of gold and darker blue, and surrounded by a square brown-gold frame, which is, perhaps, modeled with a greater mastery of the method, and a finer finish, than any other detail of the illumination. The raising of the letter constituted a special problem, and was accomplished by building up a ground with a chalk composition, and then covering it with gold leaf burnished to the last degree

of brightness. The initial, therefore, is the high light for the whole composition, which is terminated, at the bottom, by the integral introduction into the border of the museum's seal. This, held in place by a pair of inverted dolphins, with foliated fins and with winged Cupids astride their curving tails, has been charmingly reconstructed by Mr. Cleland, and executed by him in *camaieu-gris* or *grisaille*."

THE LIBRARY. — Among the important works added to the Library, attention is called to the following:

Dayot, Armand. Trésor de l'art Belge au XVIIIe Siècle. Mémorial de l'Exposition d'art ancien à Bruxelles en 1910. Bruxelles 1912-1913. 2 Vols. Tome I, Beaux-Arts: Tableaux. Tome II, Beaux-Arts: Arts-appliqués. Both of the volumes are well illustrated.

Grands et petits maîtres hollandais. Paris (1912). Illustrated with 117 reproductions of the paintings exhibited at Paris in 1911. The descriptive text is by Baron Descamps, Baron H. Kervyn de Litterhove, M. Fierrens-Gevaert, M. Ch. L. Cardon, Dr. P. Buschmann, Dr. G. Gluck, Dr. G. de Térey, and M. P. Lambotte.

Leisching, J. Figurale Holzplastik. Wein, 1908. Vol. I. Contains 70 full-page illustrations.

Oeuvre de Martin Schongauer reproduit et publié par Armand Durand. Text par Georges Duplessis. Paris, 1881. Illustrated with 117 reproductions of this master's work.

Granberg, O. Inventaire général des trésors d'art, peintures et sculptures principalement de maîtres étrangers (non scandinaves) en Suède. Stockholm, 1912. Vol. II. 105 full-page illustrations.

Pazaurek, Gustave E. Alte Goldschmiedearbeiten aus schwabischen Kirchenschatzen von der Ausstellung kirchlicher Kunst in Stuttgart, 1911. Leipzig, 1912. 80 full-page illustrations.

Bruck, R. Die Elsässische glasmalerei von Beginn des XII bis zum Ende des XVII Jahrhunderts. Strassburg, n. d. 81 full-page illustrations.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

La Céramique dans l'art Musulman. Publié sous la direction de Henri Rivière. Avec une préface de Gaston Migeon. Paris, 1913. The complete work will contain 100 plates in color reproducing the most

beautiful pieces found in the collections in France and other countries. Parts 1, 2, and 3, consisting of twenty plates in each, have been received.

COMPLETE LIST OF ACCESSIONS

MAY 20 TO JUNE 20, 1913

CLASS	OBJECT	SOURCE
ARMS AND ARMOR.	*Sword, Gallic, first century B. C.	Gift of Mr. Albert Gallatin.
	†Four complete suits, three casques, two masks, three pairs of sleeves of mail, pair of shoulder pieces, corselet, gorget, gun, crossbow, and a Kaneiyé sword guard, Japanese, sixteenth to nineteenth century.	Purchase.
	*Banner, Savoyard, seventeenth century.	Purchase.
	*Banner, French, late eighteenth century.	Purchase.
	*Banner, French, eighteenth century.	Purchase.
	*Horse's bit, French, about 1600.	Purchase.
	*Banner, Swiss or Austrian, seventeenth(?) century.	Purchase.
	*Banner, German, seventeenth century.	Purchase.
	*Banner, Italian, seventeenth century.	Purchase.
	*Banner, Turkish, eighteenth century.	Purchase.
	†Seventeen banners, Japanese, seventeenth to nineteenth century.	Purchase.
CERAMICS.	*Plate, Pennsylvania Tulip ware, American, early nineteenth century.	Purchase.
LACQUERS.	†Gold lacquer box-lid, Japanese, nineteenth century.	Gift of Mr. Charles Balliard.
METALWORK.	†Figure of raven, embossed iron, by Myōchin Shikibu Munesuké (1688-1735).	Purchase.
PAINTINGS.	*Three panels by F. Botticini: Tobias and the Angel, The Burial of Saint Zenobius, and The Marriage of the Virgin.	Purchase.
	*Marine, by Jean Aidasovsky, dated 1892.	Gift of Miss Isabel Hapgood.
(Floor II, Room 13)	King Lear, by Edwin Austin Abbey.	Gift of Mr. George A. Hearn.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).